

# SAN FRANCISCO ART ASSOCIATION BULLETIN

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KNEELING DANCER. *Raymond Puccinelli*. Artist Fund Prize.

## Report on the 58th Annual

By H. OLIVER ALBRIGHT

LAST December the Artist Membership of the Association elected nine painters and five sculptors to serve as jurors for the 58th Annual of the Art Association and on March first those elected received copies of "Jury Policies Regarding Annual Exhibitions", formulated by the Council and Board of the Association. I quote this paper:

"It is the purpose of the San Francisco Art Association to present to the public Annuals which reflect comprehensive interpretation of contemporary work and thought in the fine and graphic arts.

"Particular consideration should be given to the following:

"a. The San Francisco Art Association has assumed responsibility of presenting a representative exhibition of current work before the public.

"b. The work of honest and sincere artists is entitled to exhibition regardless of current or local tendencies.

"c. It is the duty of each Juryman to maintain a tolerant and judicial point of view before all work submitted.

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"d. Jurymen are urged to set aside personal preferences.

"e. Avoid tendency shows."

From the foregoing it is apparent the jury was an instructed jury with full knowledge of what the Council and Board expected. I, for one, am strongly in favor of this, for not only does the policy of instructing protect a jury, but it also removes some possibilities for the odium incurred by certain juries in the past.

Upon meeting, the jury of this 58th Annual discussed and settled these points before the work of judging the show commenced.

The actual jurying took place in the rotunda of the Museum. In the beginning the light was trying, but after shifting around a bit we became adjusted. The electric voting machine was used, and a number of trial votes were taken so that everyone could get accustomed to the correct way of pressing the buttons. By noon of that first day we had judged about 250 pictures.

Adjourning for lunch, we returned to work the afternoon. By four o'clock we were getting pretty tired, but went through a lot of small things. Somehow they did not look well and most were turned down. Among those sharing that fate was one of mine. Strange as it seems, I agreed with the jury's judgment.

The next morning we started promptly at nine-thirty and by noon knew we would be able to finish before evening. The afternoon's last pictures found us exhausted.

I did not see the pictures again until the day before the opening reception. Dr. Morley had informed me that part of the show would then be up, and I was anxious to see how the show looked on the walls. I had been worried about several entries which, while passed by the jury, had seemed to me of questionable merit. However, on seeing them again I found my fears unfounded.

On that day when I first saw the show only the south gallery was completely installed. In



GLORIA. Alexander Brook. S. F. A. A. Medal of First Award for Painting.

another gallery pictures were placed around the room ready to be hung. The gay, well-balanced effect of what I saw presaged good. I was particularly happy over the apparent lack of crowding. Then and there I concluded that if other rooms looked as well as these, the show would be a good one. Seeing the show again, and as a whole on the next and opening day only strengthened my conclusion; especially in the absence of a "my God" chamber of horrors. This Annual has convinced me that the idea of an enlarged and instructed jury is justified.

The divergence of the character and subject-matter of the work accepted gave opportunity for a well-balanced and pleasing appearance. I was specially impressed with the healthy increase

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PORTRAIT. *Dorothy Duncan*. Anne Bremer Memorial Prize.

## Reflections

By RALPH STACKPOLE

CLOUDS, winds and rivers, crowd forms in our minds abreast with a recapitulation of clouds and winds and rivers felt and seen and heard before.

There is orange at the edges of the city and in the west. We have seen it and remember it again and again; and there are faces we remember more than other faces. We remember the river that day better than on other days.

It was pleasant to meet Edgar Walter. It was pleasant to be with him and hear him speak. He reflected unceasingly the sky—the sky when it was brightest and most gay.

The river of the current of Art flows on as other rivers. Quietly it meanders through soft

valleys, tempestuously it roars through blackish wastes. Illusion and fantasy paint the prows of ships that swing its changing stream.

Edgar's journey was serene—lateen sailed. What he gathered from the trip he gave us all. We loved to meet and talk with him. It seemed but natural he should leave us on the first bright day of spring.

Memory continues the engraving in fine imperishable stuffs. Clouds hang in moving layers on the bay. Soon trade winds will again blow in with quiet afternoons. The now green hills will turn a brown. And memory, imperishable, will never change.



## San Francisco Art Association Bulletin

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Bulletin Editor ..... WILLIAM HESTHAL  
Associates ..... RALPH STACKPOLE, MILDRED ROSENTHAL  
RAY BOYNTON, MARIAN HARTWELL

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### Editorial

Little else than workability is to be claimed for a jury system in judging works of art and it is questionable if many artists can be found who will defend that system on any other grounds. Why, then, are, year after year, the openings of our Annual Shows signal to acrimonies and like retorts? Democratically elected, our juries represent us all. Let us, therefore cease airing our dirty wash in public. Let us instead realize the difficult nature of a jury's job and tender our thanks accordingly.

In this, the issue of the BULLETIN celebrating the Annual, we have purposely refrained from formal review—as we feel that by their decisions the juries gave us that. Obviously what was acceptable was to the juries also good, and what was found outstanding by them, awarded prizes. As the voice of this Association, the BULLETIN gladly gives credence and support to what the juries found.

### Prizes Awarded at the 58th Annual

Anne Bremer Memorial Prize—  
Dorothy Duncan—PORTRAIT.

Parilia Purchase Prizes — *For painting* — Victor Arnautoff — FISHERMAN. *For sculpture*—Hubert Buel — MOVEMENT.

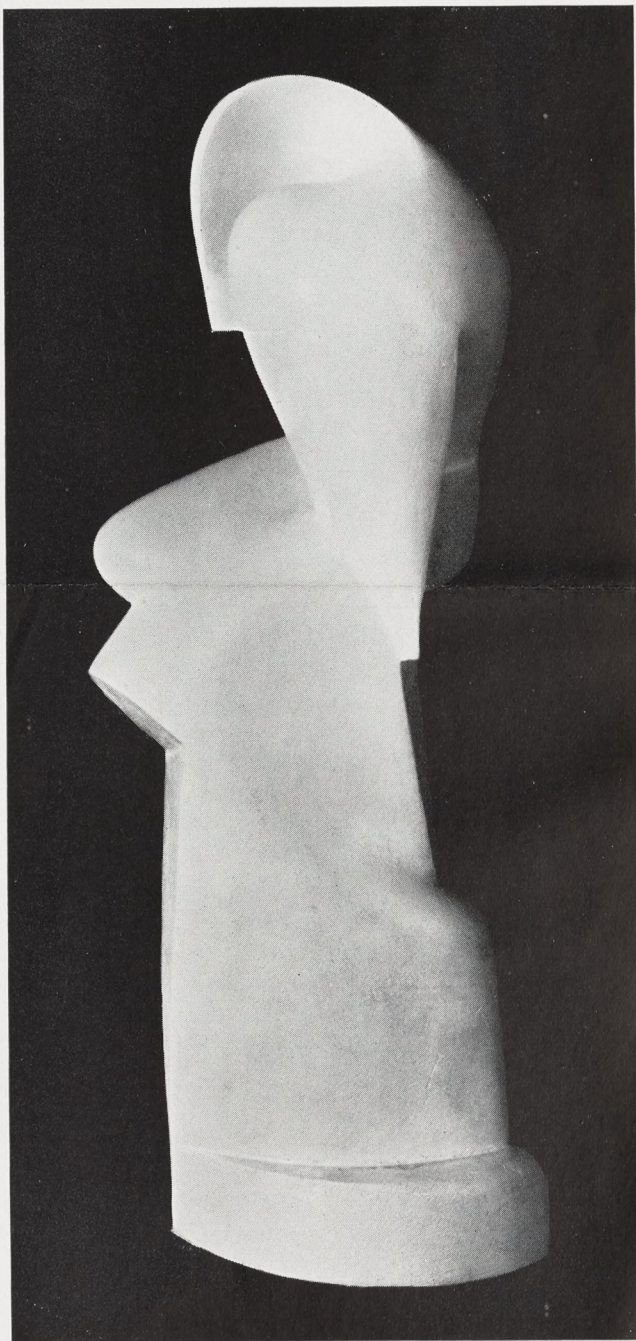
Artist Fund Prize — Raymond Puccinelli — KNEELING DANCER.

San Francisco Art Association  
Medals of First Award — *For painting* — Alexander Brook — GLORIA. *For sculpture* — Anita Weschler — MARTIAL MUSIC.

San Francisco Art Association  
Certificate of Honorable Mention — *For painting* — Farwell Taylor — PRESIDIO TREES. *For sculpture*—Avis Zeidler — INDIAN STORY.

### Alumni to Honor Faculty

The Alumni Association is giving an informal party in the social hall of the California School of Fine Arts the evening of April 22nd. It has been designated as Faculty Night to honor the Director and Faculty of the school, who are to be the guests of the Alumni. There will be refreshments, music and dancing.



MOVEMENT. Hubert Buel. Parilia Purchase Prize for Sculpture.





FISHERMAN. Victor Arnautoff. Parilia Purchase Prize for Painting.

## Report on the 58th Annual

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of important work from the East and Middle West. (New York got both medals of first award.) The Western States were represented with more work and of better quality.

No jury is ever infallible; mistakes in selection as well as rejection are likely to occur, but in this Annual there seem to be fewer errors in evidence—and there is certainly a preponderance of sane and healthy material. Even if there is nothing exceptionally outstanding in this show,

it is representative of what is being done in the Art World of today, and although I am a member of this jury, I still feel that we made a good job of it.

The Museum staff was helpful in every way and deserves credit for their work.

I should like to mention here that a hearty vote of thanks is due to Dr. Morley from all of us. Managing an Annual Show is no easy job, and she has done it admirably. Her gracious foreword in the catalogue, with a kind word for much maligned juries, deserves especial appreciation.



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## Current Exhibitions in Local Galleries

*Amberg-Hirth*, 165 Post Street. During April, New Printed Spring Table Linens.

*Art Center*, Mercedes Building, 251 Post Street. Through April 16, New Guaches, by George Harris. April 18-May 7, Sculpture in Metal, Ceramic and Plaster, by Raymond Puccinelli.

*Bay Region Art Association*, Gallery, Fifth Floor, Capwell, Sullivan and Furth Building, Oakland. Open daily, except Sundays and holidays. Opening April 8 and continuing through May 8, Annual Graphic Arts Exhibition by Members of the Bay Region Art Association. In connection with the Annual, there will also be an Exhibition of Ceramics and Small Sculpture.

*California Palace of the Legion of Honor*, Lincoln Park. Continuing through April 24, Forty-eighth Annual American Painting Exhibition. April 1-30, Louis Corinth Exhibition. Continuing throughout April, European Porcelains, from the collection of Mrs. A. B. Spreckels. In April, date uncertain, Witt Collection of Old Master Drawings.

*California School of Fine Arts*, 800 Chestnut Street. Opening on April 4 and continuing for two weeks, An Exhibition of Students' Work from the University of Hawaii.

*Courvoisier Galleries*, 133 Geary Street. Through April 16, "Arts of the Pacific." Opening April 18, Works of Suzanne Eisendieck.

*De Young Memorial Museum*, Golden Gate Park. April 1-through the month, Photographic Views of Greece, by Zelina Nothmann. Throughout April, American Indian Paintings (circulated through the International Art Center). Throughout April, Polish Paper Cuts (done with shepherd shears).

*Duncan, Vail and Company*, 116 Kearny Street. Through April 13, Oils, by Just Rasmusson. April 14-27, Water Colors, by Ray Wilson.

*Gump Galleries*, 246 Post Street. Continuing through April 9, Paintings and Drawings, by Eugen Neuhaus. April 11-30, Sculpture, by Barbara Herbert.

*Oakland Art Gallery*, Civic Auditorium, Oakland. April 7-May 1, Paintings, by Emil Rizek (India, Africa, Holland).

*Paul Elder Gallery*, 239 Post Street. April 16-30, Modern Textiles, by Finley Fry.

*Kotzbeck Galleries*, 2031 Fillmore Street. Throughout April, Fine original Etchings, Prints and Mezzo-Tints.

*Rudolph Schaeffer School of Design*, 136 Saint Anne Street. Laboratory Course in Flower Arrangement, each Friday night.

*San Francisco Museum of Art*, War Memorial, Civic Center. March 22-through May 2, Fifty-eighth Annual Exhibition of the San Francisco Art Association. April 22-through May 13, Prehistoric Rock Pictures, from the Museum of Modern Art. San Francisco Art Association Gallery. March 30-through April 12, Exhibition by Farwell Taylor. April 13-through April 26, Exhibition by Doris Miller Johnson. April 27-through May 10, Exhibition by Malette Dean and Group.

## School Notes

An interesting exhibition of works by students of the Art Department of the University of Hawaii at Honolulu has just been hung in the gallery of the School and will be on view to the public daily (except Sundays) from nine to four o'clock over a period of several weeks. This show is one of the exchange exhibitions arranged by the California School of Fine Arts with other institutions.

The announcement of courses for the 1933 Summer Session will soon be issued—six weeks—June 27th to August 6th offer an opportunity for intensive study in the fine and applied arts.

## New Members

LAY

Mrs. Louis C. Raiss, San Francisco.

ACTIVE ARTIST

Mrs. Gene Kloss, Berkeley, Calif.; Mr. Frederick Olmsted, San Francisco; Miss Helen E. Phillips, San Francisco; Mr. David Slivka, San Francisco; Mr. Clay Spohn, San Francisco.

ASSOCIATE ARTIST

Mr. Clyde W. Brubaker, San Francisco; Miss Ruth Fisher, San Francisco; Mrs. Moira Wallace Harnden, San Francisco; Mr. William J. La Voie, Jr., San Francisco; Mrs. Katherine Tooby, Petaluma, Calif.